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VERBUM ET VER  
BUM ERAT APUD

*Specimens of illuminated  
manuscripts of the middle ages, ...*

Henry Noel Humphreys



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**S**pecimens

OF

**I**lluminated **M**anuscripts

OF



THE MIDDLE AGES,

FROM THE SIXTH TO THE SIXTEENTH CENTURY.

A SERIES OF TWELVE PLATES FROM RICHLY ILLUMINATED MANUSCRIPTS,  
EXECUTED IN EXACT IMITATION OF THE ORIGINALS.

BY

H. <sup>Henry</sup>NOEL HUMPHREYS.

L O N D O N :

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## Description of Plates.

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### PLATE I.

Specimen of an early Anglo-Saxon or Anglo-Hibernian Ms. A page from the Gospels of Mœlbrigid Mac Durnan, Abbot of Derry and Bishop of Armagh; preserved in Lambeth Palace. The book was given to the metropolis of Canterbury by Athelstan, to whom it was probably presented on the occasion of his coronation by Mœlbrigid in the year 925.

### PLATE II.

Specimen of the Charlemagne or Franco-Gallic style. A page from the "Golden Gospels," a magnificent Ms. of the eighth or ninth century, in the British Museum, containing several pages quite filled with decorations like the specimen given, and the rest of the text entirely written in *gold*, from which circumstance it has received the name of the "Golden Gospels."

### PLATE III.

Specimen of the style termed *opus Anglicum*, English work, that arose exclusively in England about the tenth century, represented in a page from a Ms. copy of the Gospels made for Canute, or more properly Cnut. This national and interesting style is quite distinct from any other style

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of illumination both in composition and features, and possibly originated with St. Dunstan, who is well known to have been skilled in the arts of the goldsmith and illuminator.

#### PLATE IV.

Specimen of the style of the thirteenth century. A page from a beautiful *Ms.* Bible in the Soane Museum. The miniature pictures in the border represent the six successive days' labour, as recorded in Genesis, and the appointment of the seventh as a day of rest.

#### PLATE V.

Specimen of Flemish art of the fifteenth century. A page from a Missal, probably executed at Bruges, which had then become the greatest feat of manufacture of illuminated books. About this time the miniature began to form an almost essential part in all richly illuminated pages. The present specimen represents King David praying; in the background is a very pleasing and neatly executed landscape.

#### PLATE VI.

A page representing St. John writing his Gospel, taken from the commencement of a *Ms.* copy of St. John's Gospel executed in the fifteenth century. Although the style of the border and initial letters is not equal to the previous specimen, yet the drawing in the miniature is infinitely superior; indeed, it possesses an elegance of character which may almost be termed *Raphaelesque*.

#### PLATE VII.

A page representing the Nativity, taken from an exquisite Missal in the Soane Museum, executed about 1500. It was towards the end of

ary that the most exquisitely finished works of illumination were  
ed—many such artists as *Giulio Clovio* in Italy, and *Lucas van Ley-*  
s in Flanders and Germany, devoting themselves to its practice.

#### PLATE VIII.

A page taken from an exquisite Missal said to have been executed by Hemling, or Hemelink, about 1520, and now in the British Museum. This specimen affords an example of the custom introduced in this and the previous period, of inserting medallion miniatures in the border, which are not always, as in this instance, a substitute for a large miniature, but frequently accompany it.

#### PLATE IX.

A charming specimen from the superb Ms. known in the Bibliothèque Nationale, Paris, as the "Hours," or Prayer-book of Anne of Brittany, for whom it was executed about the end of the fifteenth century. It has been very generally considered the finest illuminated manuscript known.

#### PLATE X.

A beautiful example of Italian illumination, taken from a Missal in the Soane Museum, executed about 1460. In the centre is a miniature of the Virgin Mary.

#### PLATE XI.

Specimen of Italian illumination, executed about 1490, introducing miniature paintings of events in our Saviour's history, with borders of an arabesque character.

## PLATE XII.

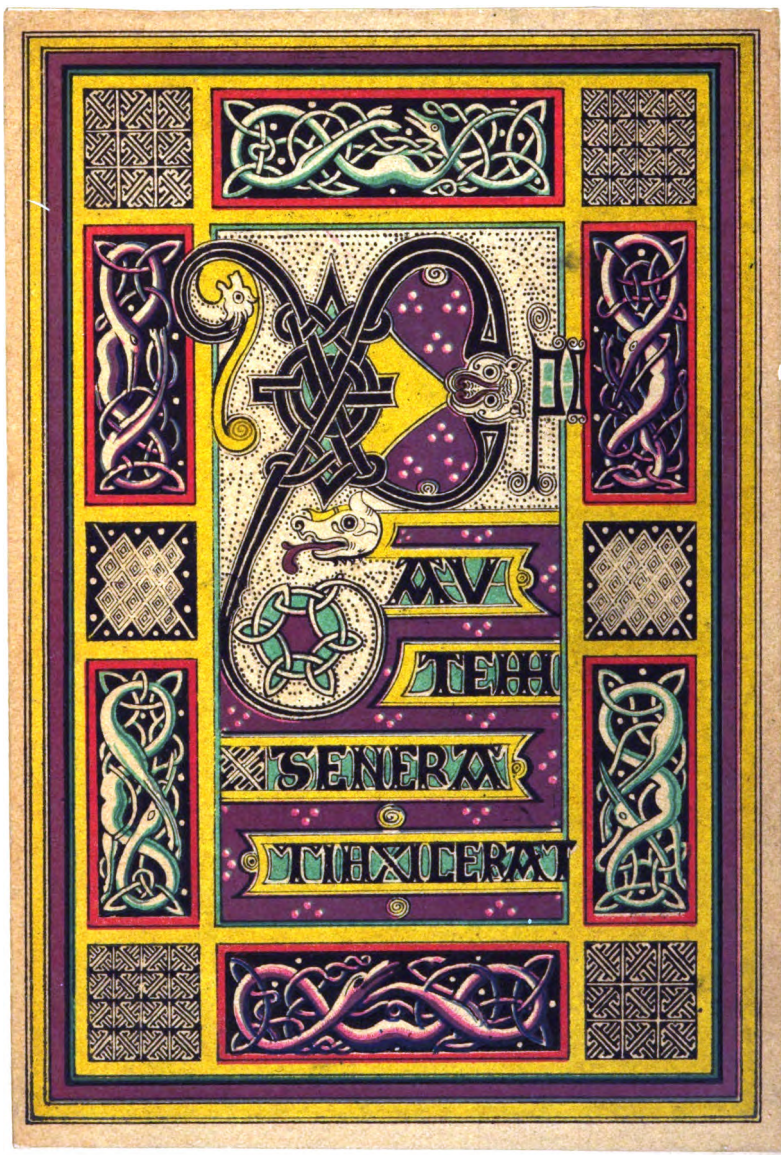
Specimen page of a Ms. of Petrarch's Poems, executed in a remarkable style which arose in Italy about the beginning of the fifteenth century. The miniature represents Petrarch and Laura pierced by the arrows of Cupid, who rises from a fountain. This beautiful Ms. was originally executed for a Cardinal of Rome, whose arms form one of the decorations of the border.

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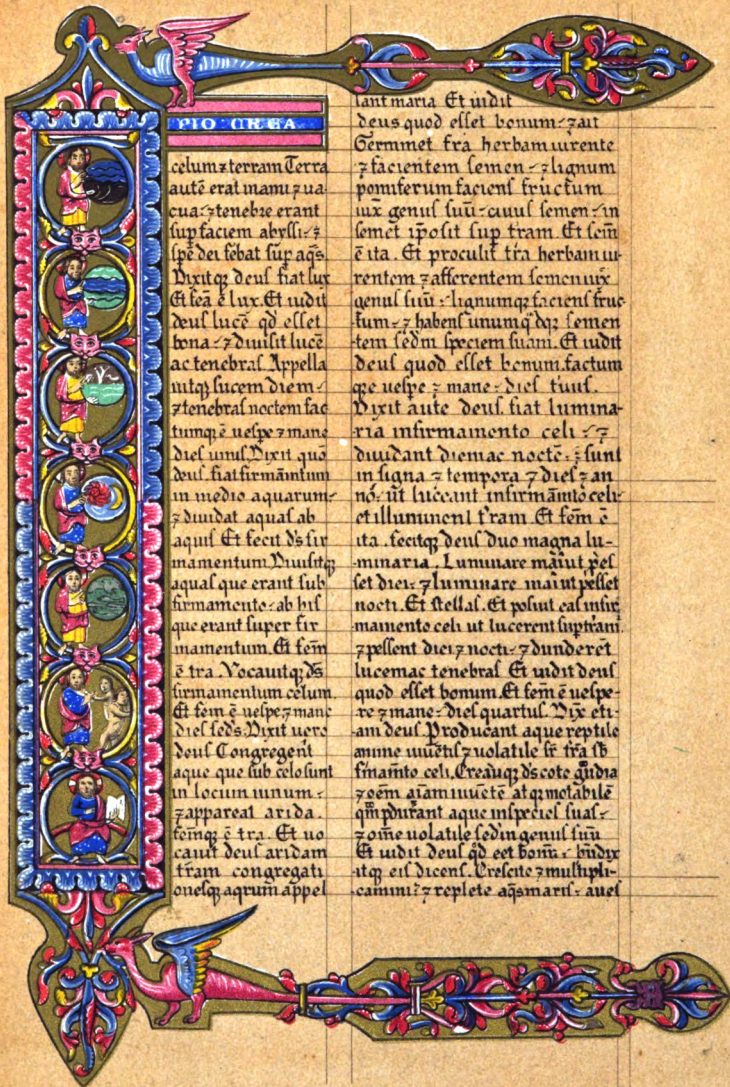
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celum: terram Terra autē erat inani: et uacua: et tenebre erant sup faciem abyssi: et spēs dei sebat sup aq̄s. Dixit q̄q̄ deus fiat lux Et facta ē lux. Et uidit deus lucē qd̄ esset bona: et diuisit lucē ac tenebras. Appellauitq̄ lucem diē: et tenebras noctē. Factumq̄ ē uesp̄e et mane: diē unus. Dixit quoq̄ deus fiat firmamentum in medio aquarum: et diuidat aquas ab aquis. Et fecit d̄s firmamentum. Diuisitq̄ aquas que erant sub firmamento: ab his que erant super firmamentum. Et facta ē tra. Vocauitq̄ d̄s firmamentum celum. Et facta ē uesp̄e et mane: diē secundus. Dixit uero deus Congregentur aquę que sub celis sunt in locum unum: et appareat arida. Facta ē tra. Et uocauit deus aridam terram congregatiōesq̄ aquarum appel-

lant maria. Et uidit deus quod esset bonum: et ait Germinet fra herbarum uirente: et facientem semen: et lignum pomiferum faciens fructum uix genus suū: cuius semen: in semet ip̄o sit sup tram. Et facta ē ita. Et procuulit tra herbarum uirentem: et afferentem semen uix: genus suū: lignumq̄ faciens fructum: et habens unumq̄q̄ semen tem sedm speciem suam. Et uidit deus quod esset bonum: factumq̄ ē uesp̄e et mane: diē tertius. Dixit autē deus fiat luminaria infirmamento celi: et diuidant diē et noctē: et sint in signa et tempora: et diē et noctē: ut luceant infirmamento celi: et illuminent tram. Et facta ē ita. fecitq̄ deus Duo magna luminaria. Luminare maius pellet diē: et luminare minus pellet noctē. Et stellę. Et posuit eas infirmamento celi: ut lucerent sup tram: et pellerent diē et noctē: et diuideret lucem ac tenebras. Et uidit deus quod esset bonum. Et facta ē uesp̄e et mane: diē quartus. Dixit etiam deus Producant aque reptile anime uiuentē et uolatile fr̄ tra s̄b firmamento celi. Creauitq̄ d̄s cōte q̄ndia et oēm animam uiuentē et q̄m uolabile q̄m p̄durant aque inspeciei suas: et oīm uolatile sedm genus suū. Et uidit deus qd̄ esset bona. benedixitq̄ eis dicens Crescite et multiplicamini: et replete aq̄s mari: aues





**D**omine ne  
in furore  
tuo arguas  
me: ne qz







Secundum iohannem



In principio erat verbū  
et verbum erat apud de-  
um et deus erat verbū  
hoc erat in principio  
apud deum. Omnia per ip-  
sum facta sunt, et sine ipso  
sacrum est nil





**D**eus ad sextam  
in adiutorium meum  
intende. Domine ad  
adjuvandum me festina.



Die sabati de sancta maria.  
ad mat.



Omne  
bia mea  
aperies  
Et ome

um annuntiabit laudem  
tuam.

**D**eus in adiutorium  
meum intende Dñe ad adiu  
mandum me festina

**S**on a pater et filio et spi  
ritui sancto

**S**icut erat in principio et  
nunc et semper et in secula  
seculorum Amen. *ymnus.*

**D**eus qui cunctum







**V**enite exultemus dño  
iubilemus deo saluta  
ri nostro: preoccupe  
mus satiem eius in confessione  
et in psalmis iubilemus ei.  
Regem eui omnia uiuant Venite  
adoremus

**Q**uoniam deus magnus  
dominus et rex magnus sup  
omnes deos quoniam non re  
pellit dominus plebem suam  
quia in manu eius sunt om  
nes fines terre: et altitudines  
montium ipse conspicit

Venite adoremus  
**Q**uoniam ipse est max  
et ipse fecit illud et aridam fun





Incipiunt quindecim  
psalmi graduum ab  
solate incipitur. ps.



Domini cum tri-  
bularer clamaui: et







**N**ullo tēpo  
re: dixit iesus  
petro. Seque  
re me. **C**ōuersus pe  
trus uidit illū disci  
pulu que diligebat  
iesus sequēte: q̄ re  
cubuit ī cena sup pe  
ctus ei: 7 dixit. **V**ne:  
quis ē q̄ tr: idet te: huc  
ergo quūz uidisset pe  
trus / dixit iesu. **V**ne:  
hic autē qd: **D**icit ei  
iesus. Sic cū nolo ma  
nere donec nemi: qd  
ad te: **T**u me sequere  
**E**xit ergo simo inter  
fres: qd discipulus  
ille non moritur. Et  
nō dixit ei iesus non  
moritur: sed sic enō  
lo manere donec ue  
niā: qd ad te: **H**ic ē  
discipulus ille q̄ tes  
tunoniū p̄ bibet de  
his: 7 scripsit hec: et  
seim qz uerū ē testimo  
niū eius. **offr.** Iustus  
ut palma florebit: sicut ce  
drus que ī libano ē multi  
plicabit. **Secreta**  
**E**l scipe dñe mu



nera que ī eius tibi sō  
lōnitate deferim: cuius  
nos cōfidimus patrō  
cuno liberari. **P** dñm  
**cō** **E**xultāmo intē fratres  
q̄ discipulus ille nō mori  
tur: 7 nō dixit ibus nō  
mori tur: sed sic cū nolo ma  
nere donec uenia. **Post cō.**

**R** **E**fecti cibo  
potuqz celesti  
deus nō sterte  
in p̄plices de p̄c. unnr:  
ut in cui? hec cōmemo  
ratione percepim: ei  
muniamur 7 p̄cib: **M.**  
**I**n festo scōp̄ moētuz  
**S**tatio. ad scuz paulū **I**u

**M**ore in  
sanctū dñs  
7 lactētuz  
perfectū  
laude, p̄  
ter minu  
costuos.

**p̄s.** **D**ñe dñs n̄r q̄ admira  
bile ē nō metūm̄ in immerla ter  
ra. **G**loria ī excelsis **nō dō**  
**nec Alla nec** **I**te missa  
**nili hoc festinenerit**  
**i dñica** **Oratio.**  
**I**esus cuius ho









FRANCISCI PETRARCAE POE  
TAE FIOR-RHYTHMIVVLGARES



OI CHEAS COITATEI  
RIME SPASEIL SVONO  
DIQVEI SOSPIRI ONDE  
IO NOTRIVA IL CORE.  
IN SVL MIOPRIMO GI  
OVINILE ERRORE  
QVADO ERA I PARTEAL  
TRHVOM DAQICHIO font

D eluatio stile in cui piango & ragiono  
frate uanesperanze el uan dolore  
oue sia chi. proua intenda amore  
spero trouar pietà nonche perdono.  
M a ben ueggio orsi come al popul tutto  
faula fui gran tempe. onde souente  
dime medefmo meco mi uergogno  
E del mio uanoggiar uergognac il frutto  
el penterse el cognoscer chiaramente  
che quanto piace al mondo e bre ue sogno.



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